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News, having competent representa-
tives at all art and literary auctions of
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vance, if money for postage charges is
enclosed with order in advance.

CHRISTMAS ART CRITICISM.

"Hail to the Elevator!"

"Hail to the hideous, the entertainingly
ugly, the cheerfully frightful—the sub-
marines and Zeppelins of art! Hail to the
Montross Gallery, the discreet smile that
plays around the lips of its owner, N. E.
Montross, and the subdued cackle of
laughter that issues from between them.
Hail to Miss E. Varian Cockcroft, to the
two utterly-utter nude young women in her
"Freedom in the Woods" and to the statue
in the distance that has more on than the
women. Hail to the perfectly good sculp-
ture of Miss Sarah Morris Greene and,
above all, to the cherubic 'Babies' modeled
by the late Mrs. Bryson Burroughs and to
Lawson, Henry McFee and Charles Reiffle.
"Finally, hail to the elevator, because it
conveys you to the galleries without saying
anything about the uplift. And then hail
to it again, because it offers you a means
of getting away."—Gustave Kobbé in N. Y.
Herald.

NEW AMERICAN ART SOCIETY.

According to Mr. Henry McBride,
chief of the "Apostolate of the Press,"
of the so-called "Modernist" school of
painters and sculptors in America, an
organization to be known as "The In-
dependent Society of American Artists"
has been formed, and Mr. McBride tells
the American art world, which has been
expectant and curious as to when and
where the so-called "Armory" group—
as that band of "extremists" which so
stirred this art world with its show
in a New York Armory four seasons
ago is generally known—would "break
out" next.

The chief of the "Apostolate" grave-
ly informs us that "the news of the
formation of this new organization has
a significance that will not be lost upon
those who envisage seriously the pres-
ent status of American art." He says
further that the new organization "will
duplicate, as nearly as the changed con-
ditions of this country will permit, the
Paris Salon of Independents, and that
the new Society is to have no juries,
and each contributing artist who pays
a small sum can do as he likes with the
wall space allotted to him. He then
restates his published views of last sea-
son that "It is impossible for any
Academy, whether royal or democratic,
to be a proper guide for the young."

This is important news that Mr.
McBride from his position in the
"Apostolate" and his close connection
with the leaders of the "Modernist"
movement is enabled to give to a wait-
ing world, in advance of his fellow art
writers, and in his own journal; but
to those art lovers who have long mem-
ories, it has no novel ring. There are
faint recollections of a similar pro-
nunciamento when the old Society of
American Artists, now long merged
with the National Academy, was
formed in 1878, of the founding of sev-
eral, so-called Independent American
Artists Societies, in which such men
as Gutzon Borglum, W. Ordway Part-
ridge and Leon Dabo played prominent
roles, but which either "died a bornin,"
or perished after a short period. Was
not the Allied Artists Society, which
has held two or three comparatively
successful exhibitions in the Fine Arts
Galleries in the late Spring, founded
on the "No Jury" and "allotment of
space" idea?

It is to be feared that there is nothing
really new in the forthcoming "In-
dependent Society of American Artists"—
that it is really only a revival of the
"Armory Group" scheme and propa-
ganda, and that unless the promoters
of the new Society have something vir-
tually new to offer and become less of
a "close corporation" than was the
"Armory Group," the Society will go
the way of all its predecessors of the
kind, save that of the Allied Artists.

While the "Modernist" school in this
country has some strong artist adher-
ents, and has undoubtedly had influ-
ence on American art of today—
whether good or bad is another story—
it cannot be permanently successful
through a campaign against all other
schools and a warfare against the vet-
eran Academy of Design.

WHEN "EXPERTS" DISAGREE.

"The N. Y. Board of General Appraisers,"
says the N. Y. Sun, "recently passed a flock,
covey or mess of furniture, free of duty, on
the ground that it was more than a hundred
years old, that being the law. The Collector
of Customs tried to collect tariff on the ship-
ment. The importer called six 'expert' wit-
nesses, the Government five. Of the latter,
Thomas and MacMullen are customs exam-
iners of furniture. The three others, Ver-
nay, Middlekoop and Lenygon are dealers
in antique furniture. We quote from the
digest of their testimony as to one of the
pieces:

"Examiner Thomas said that item 911 was a
cabinet of old and modern oak, with modern carving.
Examiner MacMullen said that the piece was entirely
modern. Vernay said that it was an oak buffet, pre-
sumably of the Elizabethan period, and that it was
made out of old wood, but that carvings and mould-
ings were new; that it was entirely new work with
the exception of the doors and possibly the back.
Middlekoop said that it was a newly constructed
cabinet and that it was made of old wood which had
been carved over. Lenygon declared that the article
was an oak buffet, the large or body portion of which
might be old, but that the lower part of it was quite
new."

"Please to remember that these 'experts'
were not ranged against one another; they
were all hired on one side of the case. They
were in doubt as to whether the foregoing
article was a cabinet or a buffet, but the
next piece, all agreed, was a table:

"Thomas said that item 929 was a side table, with
modern carving. Vernay declared that the piece was
a William and Mary table of walnut, the carcass of
which was old, revered, and to which had been
added a new top, new legs and a stretcher. Middle-
koop stated that the article was an old William and
Mary table which had been repaired and revered.
Lenygon held that the article was a walnut table inlaid
with various woods, and that the piece was entirely
modern."

"When it came to item 963, Thomas said
it was a dresser made of a new carcass with
new mouldings. Vernay said the body was
more than a century old. Middlekoop said
it was an old Flemish kitchen piece, later
dandified. Lenygon said it was originally
so plain that the new carvings and moldings
made it a new piece."

"Of a dining room table Thomas said that
it was made up from an old nest of tables
and part of a side table. MacMullen de-
clared that it was entirely modern. Vernay
insisted that it was of the latter part of the
eighteenth century or the beginning of
the nineteenth. Georgian said Middlekoop, but
new work made of old boards. Lenygon
thought it was made late in the eighteenth
century, with inlay added afterward. We
quote from the digest relative to another
piece in controversy:

"Thomas testified that item 942 was a commode
and a modern piece of new material and new design.
Vernay said that it was an Adam satin wood cabinet,
with an old carcass revered and bearing entirely
new decorations. He said that the style on the old
top part had not been carried out and that the ex-
ecution was wholly wrong. Middlekoop held that it
was a commode which was entirely new. Lenygon
declared that it was a satinwood cabinet on a stand;
that the table was quite new, of new wood, and bore
new veneering, new painting and new gilding."

"The six 'experts' for the importer had no
such doubts. They agreed, one and all, that
all the pieces in the shipment were more
than one hundred years old. The court
decided that they were right and the Col-
lector of Customs went away foiled, without
a nickel."

"The case proves just what we and all
collectors of furniture have believed: that
all antique furniture is old. It is all at least
a hundred years old and it is as much older
than that as you wish it to be."

OBITUARY.

Antonin Mercie.

Marius Jean Antonin Mercie, whose death
in Paris, on Dec. 14, at the age of 71, was
briefly announced in last week's "Art News"
was one of the most distinguished of French
sculptors. He was born at Toulouse and
became a pupil of Joffroy and Falguère.
His first grade in the Legion of Honor was
won in 1872. Two years later he took the
Medal of Honor at the Salon. At that exhi-
bition in 1877, he showed the plaster relief
for his spirited and brilliant conception of
"The Genius of the Arts" for the grand por-
tal of the Louvre, as well as a statuette in
marble of a "Vanquished Juno." He had
previously been represented by the dramatic
bronze group "Gloria Victis" and a bas-relief
from "La Fontaine (1875), a marble "David
Before the Combat" and a bust "Flowers of
May" (1876). At the Luxembourg is his
bronze statue of David.

Edwin Atlee Barber.

The death, which occurred in Phila. on
Dec. 12 of Doctor Edwin Atlee Barber, Di-
rector of the Pa. Museum in Memorial Hall
will prove a real loss to the public inter-
ested in ceramics and antiquities of early
American provenance upon which he was
an authority. He also specialized in the
study and identification of early glasswares,
and has written extensively upon all these
subjects both in the monthly Bulletin of
the Museum which he edited, and in several
New York dailies. The exhibition he or-
ganized last year of "Fakes and Reproductions"
was unique in its way and attracted
wide attention. He leaves a widow who
was the daughter of Dr. Parker, U. S. N.,
and one daughter.

DENBIGH VAN DYCKS HERE

(Continued from Page 1.)

the fact that they were painted at Van
Dyck's best period—that of his English life
—and that he painted several replicas of
some of them, which has only heightened
their fame—make their importation to
America of especial interest and importance.

Mr. Lionel Cust, the eminent English art
critic, and an editor of the "Burlington
Magazine," says in his well known work on
Van Dyck:

"The portrait of the Duke of Richmond
and Lenox, a full-length standing figure in
black dress, his hand on the head of a grey-
hound,—this picture comes from the collec-
tion of Lord Methuen, and was exhibited at
Burlington House in 1835, and at the Royal
Academy in 1877. It is now in the Mar-
quand collection in the Metropolitan Mu-
seum, N. Y. Of this portrait there are five
known repetitions (replicas), one of which
is owned by the Earl of Denbigh at Newn-
ham Paddox. The other four belong re-
spectively to the Earl of Darnley (Cobham
Hall), the Earl of Craven (Combe Abbey),
and was exhibited at the Royal Academy in
1875 and 1900, the Earl of Dysart (Ham
House), and the Earl of Wvrum (Gorham-
bury)—this last to the knees only."

"The portrait of the Duchess of Rich-
mond (Mary, Duchess of Lenox), daughter
of George Villiers, second Duke of Bucking-
ham, (she died 1865), says Mr. Cust, "shows
a full-length standing figure, in blue dress
taking a glove from a salver held by a
dwarf attendant (said to be Mrs. Gibson,
the well known dwarf artist), and was at
Burlington House exhibit 1824, at the Royal
Academy in 1875, and is owned by the Earl
of Denbigh, Newnham Paddox. Repeti-
tions (replicas) are owned by the Earl of
Pembroke (Wilton House), Duke of Marl-
borough (Blenheim Palace) sold 1886, and the
Earl of Ashburnham, Ashburnham Palace.
(This last is perhaps a different picture)."

Of the portrait of Queen Henrietta Maria,
Mr. Cust says: "A bust, profile to the right,
one of three painted in 1639, given by the
King to the Earl of Denbigh. In a memo-
randum of the King, the following mention
is made: "La Reyne envoye a Mons. Field-
ing."

The full list of the Denbigh Van Dycks is
as follows:

- 1.—Portrait of a lady, sitting in a large
chair (erroneously called Lady Kinel-
meeky).
- 2.—Portrait of a lady (done in Genoa).
- 3.—A bust of Queen Henrietta Maria, (one
of the three ordered by the King) entered on
memorandum as "La Reyne envoye a Mons
Fielding."
- 4.—Duchess of Richmond (Lenox), full-
length portrait, with dwarf.
- 5.—Duke of Richmond (Lenox), a repeti-
tion (replica) of the portrait now in the
Metropolitan Museum of Art, N. Y. (Mar-
quand collection).
- 6.—Portrait of Countess of Clanbrassil
(Anne Cary), full-length.
- 7.—Mary Fielding, Duchess of Hamilton,
daughter of William Fielding, first Earl of
Denbigh. Full-length.
- 8.—A version of portrait of James, Duke
of Hamilton, in armor, in Duke of Buc-
cleuch's collection at Montagu House.

NEWARK AND COLLEONI.

Referring to the recent erection in
Newark, N. J., of a replica of Colleoni's
famous equestrian statue in Venice, Mr.
W. H. de B. Nelson, editor of the Inter-
national Studio, says in the December issue
of that periodical:

"While admiring the generosity of the
donor and recognizing the skill and high
standing of the sculptor, we fail to under-
stand how it is possible that an American
town with a history extending over 250
years, and in the throes of commemorating
the fact, should find it necessary to ignore
all local and national history by drawing
upon Italy for a replica of its famous eque-
strian statue. It is a very sorry chapter in
American art when a community refutes its
own resources and traditions by borrowing
from an alien land. What earthly or
spiritual connection is there between Col-
leoni and Newark? Do they suppose that
their setting for the statue and their tradi-
tional atmosphere can replace the wonder-
ful appropriateness of the surroundings of
Venice. It is for these very reasons that
the angels weep and that thinking people
ask themselves whether this country can
ever become something more than a mere
repository for expensive art objects. When
we set up a Joan of Arc there is a basic
excuse, but for Colleoni we can find none
whatever."

At the Macdowell Club.

The current exhibition, on to Jan. 2, at
the Macdowell Club, 108 W. 55 St., consists
of works by Leroy Barnett, Theresa Bern-
stein, Horace Brown, Laura Gardin, Ossip
L. Linde, Mary Nicholena MacCord, Maud
M. Mason, Alethea Hill Platt, Karl F.
Skoog, Maria Judson Streat, H. Vance
Swope and Jesse Whitsit.